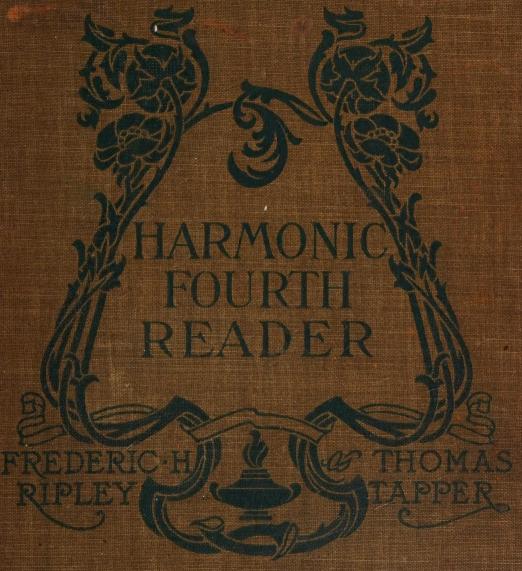
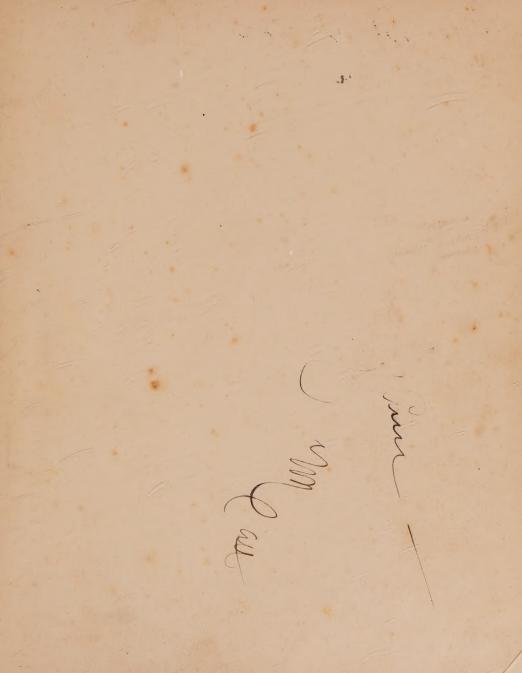
NEMPURAL MUSIC COURSE



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HARMONIC FOURTH READER

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AND

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INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY, EXAMINER IN THEORY IN THE AMERICAN COLLEGE OF MUSICIANS

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HARMONIC FOURTH READER. W. P. 6

PREFACE.

THE books of the Natural Course in Music present the study of music as an art. If followed faithfully, they establish a love for music and at the same time cultivate the creative and appreciative faculties. For while they stimulate the esthetic sense by presenting the finest examples of music for the young, they arouse and cultivate the inventive power by a systematic course of ear and eye training.

Music study thus conducted becomes active, stimulating, intellectual. The feelings which are aroused by the singing are not allowed to pass away unfruitful, but affect the will, which in turn stimulates to action of a highly developing character.

The pupil is regarded as an active responsible agent, capable not only of being influenced but also of influencing others; not as an appreciative listener alone, but as a possible creator of art; not merely as an instrument to be played upon and swayed by the leader's emotions, but as an independent thinker capable of expressing feelings peculiar to himself.

The fact is sometimes forgotten that tonal combinations are as clearly objects of thought as any of the material used in elementary perception development. It is readily conceded that the smallest children are capable of making designs of the colors and forms commonly used in the primary school, but it is not so generally believed that the same children are capable of making tonal designs or musical compositions. The fact is, however, that music is so natural and universal that if tone combinations are distinctly presented as objects, the use of them for design becomes possible at a very early stage; but a difficulty with music arises frequently from the fact that the period which should be spent in making the members of the tone family distinctly familiar is devoted to an effort to establish certain ethical and æsthetical principles which are thought to be established when the child has lapsed into a passive condition entirely subservient to the teacher's will. Thus not only is the educational value of elementary music as a means of cultivating sense perception by hear-

(3)

ing lost, but the foundation on which development is based is neglected and the artistic study of music in the upper grades is retarded.

Training the ear in tone perception is never completed. It corresponds to drill on the number tables, which is never so perfect that it can not be improved. So in this fourth reader of the Harmonic Series the study of tone relation is continued and material for review is freely furnished, together with new and varied combinations for advanced study.

The compositions presented for study are of larger form and display a more artistic development than was possible in an earlier book.

Emphasis is placed on the necessity of establishing the symbols of music as the representatives of actual thought which the mind receives without the medium of instrument of voice, so that the pupil shall be able to study the composition in silence, and in silence to work out his own tone design.

The Fourth Harmonic Reader presents the following interesting subjects for study and practice:

- 1. Development of larger artistic wholes, by means of which the æsthetic nature may be cultivated.
- 2. Review material for the further development of tonal perception and the increase of the cause to study music silently.
- 3. Presentation of exercises in different modes (major and minor) for the study of harmonic relation.
 - 4. The study of movement as expressed in more varied rhythmic form.
- 5. The study of advanced chromatic modification, with a consideration of resulting intervals.
- 6. The theory of music as expressed in the footnotes and applied in the dictation work.
- 7. Study for voice culture, with special reference to the change in boys' voices and the use of the bass clef.
 - 8. An enlarged and carefully selected collection of songs in various forms.
- 9. A collection of patriotic and devotional songs for assemblies and special occasions.

DIRECTIONS.

The Conditions.— With each advancing grade the conditions change somewhat. The difficulties which beset the beginners have passed away, but new and quite as serious obstacles now await us. The character of the school has changed, new, untrained pupils have come in, much of the elementary knowledge and power seen in lower grades is wanting here. There is a great unevenness in ability. Self-consciousness has asserted itself, and a feeling of restraint limits the pupil's efforts. The voices are growing thicker. The more vigorous boys' sports and habitual shouting on the playground and in the streets have roughened the tones. There is a very general stiffness of the vocal organs. These conditions must influence us in our practice.

The Voices.

The voices must be made flexible and light by the constant use of vocal drills, and the control of the breath must be secured by intelligent phrasing and artistic performance. The range of tones is now probably greater than before, except with boys whose voices are beginning to change.

Vocal Drills.— The practice of beginning high and singing down the scale must now be combined with exercises moving in the opposite direction, and exercises for flexibility must begin rather low and work up by degrees.

Exercise for Flexibility.



The exercise should continue advancing upward, a step at a time, till the voices are pure and flexible.

Holding the Tone and Changing the Syllable.—Holding the tone and establishing a new key tone or Do is a matter that should be fully reviewed and perfected. Each pupil's power should be ascertained by individual test.

Additional Vocal Drill for Flexibility and Correctness of Pitch.



Give the correct pitch at the beginning and test the pitch at the end. When this exercise is correctly sung, it may be extended upward one degree at a time.

Many pupils in this grade will be found wanting in the power to recognize either the tonality or the syllables at sight. For their benefit a little instruction and some practice should be given with the opening lessons. To ascertain the status of the class use the following exercises.

Beginning at the left, sing instantly, calling the first tone Do. Then call the same tone Mi, then Sol, then Fa, then La. Do the same with each group of notes in turn. Let the recitation be individual. Assign similar exercises to slow pupils for home study. Continue the work until every pupil has the order of the scale tones, the syllables and the tonality, perfectly at command. When the first stage of development is fully accomplished, require the pupils to give the tonality without giving the syllables, then require them to give the tonality with little word groups.



Cultivation of the Ear.

Pupils will be found who are still unable to tell Do, Re, from Do, Ti, and whose perception of rhythms is equally bad. Do not relax the effort till every pupil in the class is able to perceive simple tone relations from hearing. Add to this the very simplest individual reading exercises, and make sure that every pupil can at least read scale successions correctly.

Perception of rhythms and familiarity with simple rhythmic figures must be cultivated persistently. In this work make quick tests of each pupil's power by writing on the board a collection or succession of musical

figures or phrases and call upon the pupil to tell what each says. Thus,—
The following being before the pupils, the teacher may say, "What does one
say?" then five, two, and so on, referring to the phrases on the board. The pupil
should instantly respond with the movement, giving the measures as wholes.



Note. The figures should be varied and increased in variety until every combination used in the book is entirely familiar.

Dictation.— The elementary steps should be reviewed and enforced by means of dictation. Rapid oral dictation first for tonality and then for rhythm should be given at the opening of each lesson. In this exercise the teacher should sing or play such simple combinations as Do, Ti, Do; Do, Re, Do; Do, Sol, Mi, Do, and the like, using the syllable loo, and the pupils respond with the tones and the syllables.

For rhythms the teacher sings simple measures as



and calls upon the pupils to tell the kind of notes used in two-four meter, and how the same figure would be represented in two-two meter.

Written Dictation.— The work in dictation which is called written dictation is precisely like oral dictation except in the matter of recitation. In written dictation the pupil writes what before he gave orally. Written dictation is necessarily slower and hence can hardly form a part of every exercise. The writing, too, may be done by a single pupil at the board, or it may be a class exercise written on ruled paper. In this case it becomes a general test and is very useful in estimating the individual ability of the pupils.

Summary.

The various lines of work suggested here are carried forward in the book to the end. Additional exercises for vocalization and dictation will be found in the proper places. The theory of music, which now becomes a matter of some importance to the children, is provided for under the head of Dictation, while the terms used in music are explained in the footnotes. We do not require the definition of *symbols* when the definition is a statement of their use, as the correct use is sufficient evidence that it is understood.

Teaching Chromatic Tones and Advanced Rhythms.— Nearly every possible combination of chromatic tones may be given as the natural scale tones in another key. This fact is illustrated again and again in the lessons in the book, and in chart drills. Similarly every rhythm, however complicated, will be found on analysis to be but a new combination of elements already made familiar by the analysis given in the chart.

The intimate relation between rhythms and tonal groups makes the advanced study of either dependent in a measure on the other. Thus intervals which by themselves seem very difficult often appear to be but a necessary correlative of certain movements. Hence, the movement of the music should be fully in mind when the interval is attempted. For example, the following exercise contains two little phrases which are precisely alike, and when so considered it becomes entirely easy. If the exercise is taken note by note, an awkward interval occurs (#1 to 5); but this interval disappears altogether when we sing the first phrase by itself, stopping on #1, and then sing it again, going on to the end.



The effect produced by such sudden key changes as this illustration affords are made familiar to our pupils by the continued practice of the chromatic studies given in the charts. This study when systematically taken as prescribed gives a taste for music which else could be acquired by instrumental study only.

PART I.

Vocal Drill.*



Ch. Ser. G, pages 1 and 2.





Ch. Ser. G, page 2.





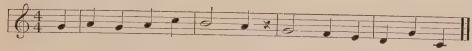
Ex. 3.



Ex. 4.



Ex. 5.



Staff. CLEF. | BAR. | Double BAR. 2, 3, 4, METER SIGNATURES.

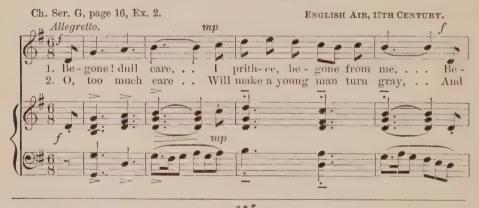
REPEAT.

* Vocal Drill, see Directions, page 5.

Study of Chromatics.



BEGONE! DULL CARE.



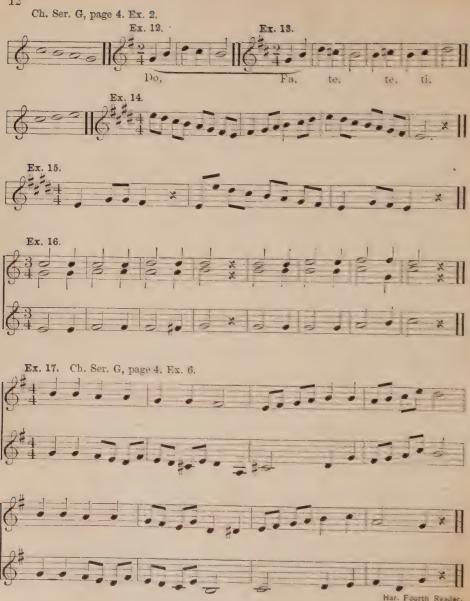
#SHARP. & FLAT. | NATURAL. KEY SIGNATURE.

A sharp, flat, or natural used as in Ex. 7, is called an accidental, and the tone which it indicates is called a chromatic tone.

Allegretto, light and cheerful, but slower than Allegro; f, forte, strong; mp, mezzo piano, moderately soft; mf, mezzo forte, moderately strong.

* See directions for Chromatic and Rhythmic teaching, page 8.





SING NOT TO ME OF SUNNY SHORES.



Con brio, with life, spirit; or cres., crescendo, gradually increase the power of tone; or dim., diminuendo, gradually decrease the power of tone; rall., rallentando, gradually slower and softer. A Hold; this increases the value of a note at least one beat.

MY BARK IS BOUNDING TO THE GALE.



TIE; two notes representing the same pitch, joined by a tie, are sung as one note having their united value.

p, piano, softly; dolce, sweetly, softly, delicately; sf, sforzando, one chord or tone to be sung with force; \rightarrow ACCENT.



right is always on Ti.

Whole Note. J Half Note. J Quarter Note. Fighth Note. Sixteenth Note. Thirty-Second Note. Whole Rest. - Half Rest. Z Quarter Rest.

A dot placed after a note increases its value one half, thus: J. equals J. or J.J.; J. equals J. or J.J.;







The common meter signatures are $\frac{2}{2}$, $\frac{2}{4}$, $\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{4}{4}$, $\frac{8}{8}$, $\frac{8}{8}$, $\frac{1}{8}$, $\frac{2}{8}$ and $\frac{1}{6}$. The figures show the note value in each full measure. The upper figure shows also the number of beats or pulses to a measure, and the lower figure indicates the note value of each beat. C indicates a four part measure and $\frac{1}{6}$ a two part measure.

poco, a little; rit., ritardando, retarding the speed gradually.



Studies in Major and Minor.



Accent. — The first beat of every measure should be accented, and in 4 and 6 meters, a secondary accent, weaker than the first, falls on the third and fourth beats respectively. The effect of the secondary accent in 4 meter is illustrated by the word com' pro-mis' ing.

Andante, moderate, but flowing; Moderato, moderately, as to speed; Andantino, a little faster than Andante; pp, pianissimo, very softly.





FINE. The end. Legato, smoothly.



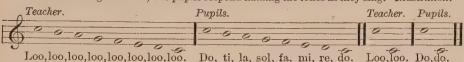
D.C., Da capo. From the beginning.



Dictation.

The oral dictation is suggested for review. See directions, page 7.

The teacher sings with loo; the pupils respond naming the tones as they sing. Illustration:—





The teacher should give the exercises quite rapidly and demand prompt responses. In addition to those suggested in the book the teacher should add every reasonable combination of tones she can think of.

Written Dictation.

The teacher should require the pupils to draw the staff and place the clef. After singing the scale to fix the tones in the pupils' minds, she calls attention to the position of Do upon the staff. She should then sing the exercise slowly, with the syllable *loo*; and the children should write the notes upon the staff. Afterwards the correct representation should be placed before them, errors corrected, and new trials made.

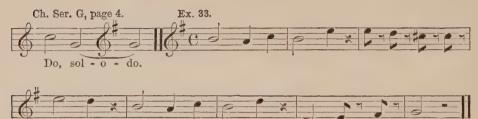


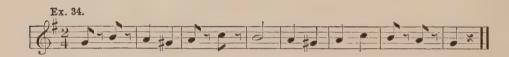
Theory.

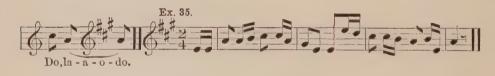
Review the signs used in music, including staff, clef, key signature, meter signature, sharps, flats, notes, rests, and any other common characters. See that the use of these characters is fully understood, that they are correctly formed and placed on the staff. Teach the staff degrees, showing the use of the clef, and explain what is meant by pitch. (See footnotes.)

Vocal Drill.











Note.—When it is desired that the tones of a measure like (a) shall be short and detached, it may be indicated by placing dots under the notes, as at (b), or by using notes of a less value with rests after them, as at (c). The rests at c indicate the way in which the measure should be sung; they do not cause a pause in the music. This is important, as children frequently suppose there must be a count or a beat for each rest; but if they are once assured that in such cases the rests are not to be considered, except as affecting the notes, the difficulty is removed.



RETURN OF SPRING.



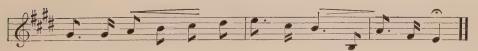
- 1. A joy ful wel come now we bring, Gen tle, gen tle
- 2. In glow-ing beau-ty all is seen, Gen-tle, gen-tle
- 3. We give thee wel-come with a song, Gen tle, gen tle



Till hill spring - time, and dale and val - lev ring. spring - time, · Now gay - ly clad in robes of green, green val - lev spring - time, In^{\pm} our tar - rv long,



Gen - tle, gen - tle springtime; For - est dell and fields a - mong, Gen - tle, gen - tle springtime; Sweet with - in our low - ly vale, Gen - tle, gen - tle springtime; Joy - ful ev - 'ry heart and gay,



Ev - 'ry-where we'll greet thee with a song, a mer-ry song. Greet the songs of lark and night - in - gale, and night - in - gale. Joins with us in our sweet round - e - lay, sweet round - e - lay!

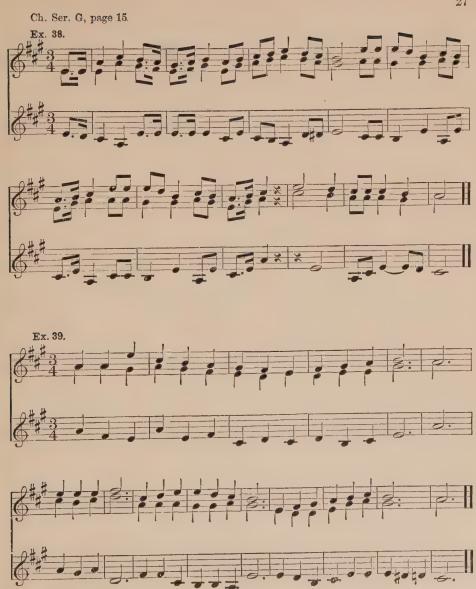


Study of Rhythm.

To be sung first as four-part measure, an eighth note to a beat.

Ex. 37. Ch. Ser. G, page 13.

The word chromatic is derived from the Greek word *chroma*, meaning color. Chromatic tones are so called because they were at one time indicated by notes of a different color from the others. They are now indicated by Sharps (\sharp), Flats (\flat), Naturals (\sharp), Double Sharps (\times), or Double Flats (\flat).



Har. Fourth Reader.





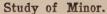




The clef is used to show how the staff degrees are lettered. The G clef (, which is a modified Gothic G, shows the position of the letter G. From this the letters of the other staff degrees are easily derived.

The first tone of the scale (Do of the major scale) is called the key tone. The name of the staff degree on which the key note occurs is also the name of the key.







When we speak of the key of an exercise we simply mean that the tones of the exercise are to be found in the scale beginning on a certain pitch. Scales are either major or minor according to the effect which they produce on the ear.







The key signature shows us where Do is. In the example below, the signature being formed of sharps, we know that the one farthest to the right is on Ti, or seven of the scale. Going down from this we come to Do Ti, Ti, do.

case represented by the staff degree indicating the pitch of E, we say this is in the key of E. By the key of E, we mean that the notes of the exercise are to be found in the scale beginning on the pitch called E, or as we say, beginning on E.



If there is no key signature we know that Do is on the third space, or C, and the exercise (if major) is in the key of C.

If tones are used that are not in the scale indicated by the key signature, they are distinguished by accidentals, and are called chromatic tones.

NIGHT HYMN AT SEA.



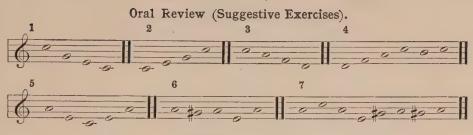
Sostenuto, simple, flowing. cres., crescendo, or ______, gradually increase the tone power; dim., diminuendo, or _____, gradually decrease the tone power; molto rit., molto ritardando, much retarded; a tempo, in same speed as at first.





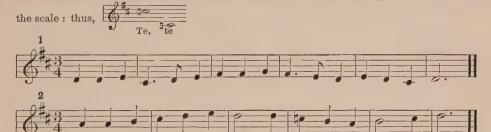
Har. Fourth Reader.

Dictation.



Written Dictation.

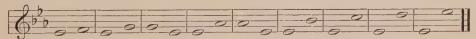
The key is D. The signature is . Where is Do in this key? The meter is \(\frac{3}{4} \). What must each measure contain in \(\frac{3}{4} \) meter? Where does the accent fall in \(\frac{3}{4} \) meter? The teacher will call attention to the dotted note \(\frac{1}{4} \). To familiarize the ear with this effect the teacher may have the children sing such examples of it as occur in "America." Flat seven, which is also introduced here, is represented by placing a natural (t) on Ti, or seven of



Intervals.

The difference in pitch between two tones is called an interval. Intervals are called seconds, thirds, fourths, fifths, and so on according to the number of staff degrees which are required to represent them. (See footnote, page 87.)

Give practice in naming intervals from the staff. Illustration: Name these intervals:-



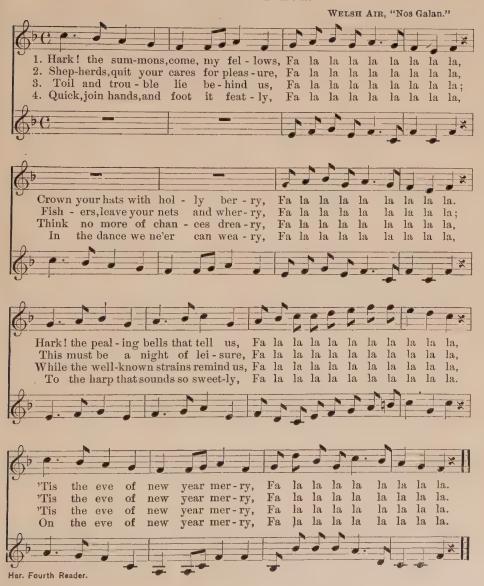
Note. In this exercise the pupils simply gain the power to distinguish intervals without reference to their character. The prime represented by two notes on the same staff degree may be spoken of, and the fact that an actual interval may be represented by two notes on the same staff degree by means of an accidental, thus:



When it is desired to indicate a higher pitch on a staff degree already bearing a sharp in the key signature, the double sharp is used (x).

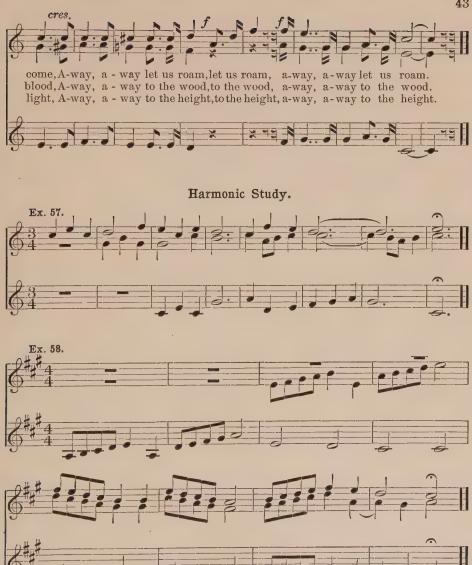
When it is desired to indicate a lower pitch on a staff degree already bearing a flat, the double flat is used (bb).

NEW YEAR'S EVE.





Two dots placed after a note increase its duration three fourths of its original value. Marziale, martial, in the style of a march.



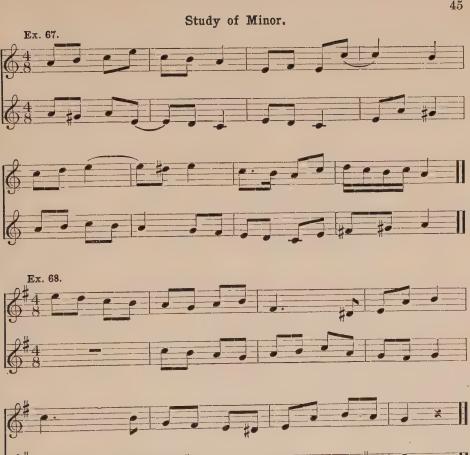
Har. Fourth Reader.



To be sung from higher pitches.

Study of Flat Three (Contrasted with Three).





The scale beginning and ending on La is frequently used. This scale gives a minor effect and is called the minor scale. The key signature remains unchanged, however, so that every key signature may stand for two keys, one major and one minor, and it is by the tone effect alone that we can discover that La instead of Do is the key tone.

If the La of a minor scale has the pitch called A, we say that the exercise is in A minor, but if B indicates the pitch we say the exercise is in B minor, if C, in C minor, etc.

THE LIFT IS HIGH AND BLUE.





*See Chart G, page 11, Ex. 3.

Ch. Ser. G, page 17, Ex. 1 and 2.

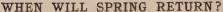


Many exercises begin in one key and pass into another. The change is brought about by introducing the tones of another key, shown usually by accidentals.

We think of each succeeding tone of the ascending scale as higher than the one before is. The tones at the top of the scale we call high tones; those at the bottom we call low tones. This property of tones which enables us to distinguish them by the words high and low, we have already spoken of as pitch.



The pitch of tones is indicated by the staff degrees as named by the clef. A note separated from the staff represents no pitch. In studying the representation of pitch, therefore, we must study the staff, *rather* than the notes.



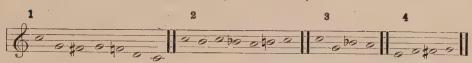






ten., tenuto, sustained; give the note its full value.

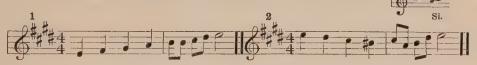
Dictation (Oral Review).



Written Dictation.

The key is E. The signature is ... Where is Do in this key? The meter is 4.

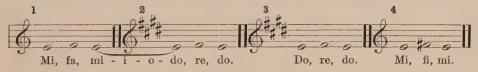
What must each measure contain in 4 meter? Where does the accent fall in 4 meter? The features of this lesson are the divided beat and the introduction of the tone Si, or sharp five. To familiarize the ear with the effect of the divided beat some exercises should be sung. Sharp five, or Si, is represented in this key by placing a sharp on five, or Sol, thus:



Intervals (Major and Minor Seconds).

Ch. Ser. G, page 18.

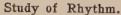
Compare Mi, Fa, Mi with Do, Re, Do - sung from the same pitch, thus: -



Compare similarly each second of the scale with Mi, Fa, Mi. Teach the children to sing a major second up and down from each tone of the scale. Sing major and minor seconds up and down in varying order from each tone of the scale and call upon the children to tell what they hear.



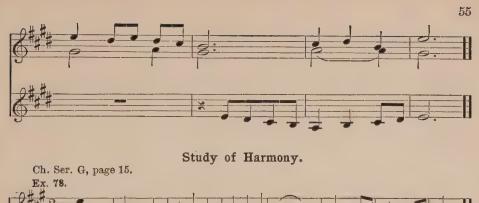
Each line and each space of a staff, with clef, is called a degree. Each degree represents a certain pitch. Many attempts have been made to settle upon a standard of pitch, which should be accepted by musicians in all countries, but the results are not entirely satisfactory as yet, though the variation from the standard proposed is but slight.



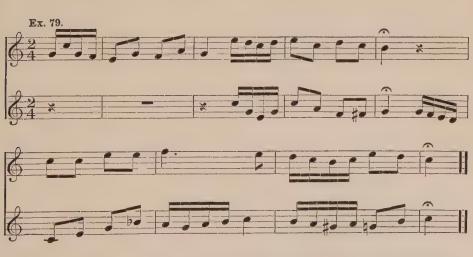


Let us suppose that the teacher, by blowing the pipe or striking the tuning fork, or piano key, gives the class the correct pitch for the staff degree called C , and from this pitch as Do the class sing the descending scale; then each tone of the scale will be the normal or natural pitch of the staff degree on which its note stands.

When no sharps or flats are placed on the staff degrees, the pitches which they represent are said to be natural. We speak of the key of C as the natural key for this reason.







When sharps or flats occur on the staff degrees, they no longer represent the natural or normal pitch, but a higher or a lower pitch, according to the characters used.

THE WHALE.

(Ballad.)

DR. CALLCOTT.



- 1. Twas in the year of
- Blow-hard it was our
 And when we came to
- 4. Our mate up on the
- 5. Our cap tain on the
- 6. We struck that fish, and
- 7. 'Twas when the news to our 8. The los ing of his '
- eigh ty five, Of March the twen tieth cap -tain's name, Our ship the Li on that cold land. Where white snow al ways
- that cold land, Where white snow al ways top-mast stood, With a spy ing glass in
- deck he ran, And a right smart man was off she went With a flour - ish of her
- news to our cap tain came, He call'd up all his of his 'pren tice boy Did grieve our cap tain



day, Our gal-lant ship her an-chorweighed, And to sea we bore abold, And we were bound to the north-ern coast, To face the frost and lies, Where the storms, and cold, and the big whales blow, And the daylight never hand—"A whale! a whale! a whale!" he cries, "And she spouts at every he—"Ov-er-haul, overhaul, let your main tackle fall, And launch your boats to tail; But ah and a-las! we lost one boy, And we did not catch that crew, And for losing of his prentice boy He down his colors sore, But the losing of that great big whale Did grieve our captain

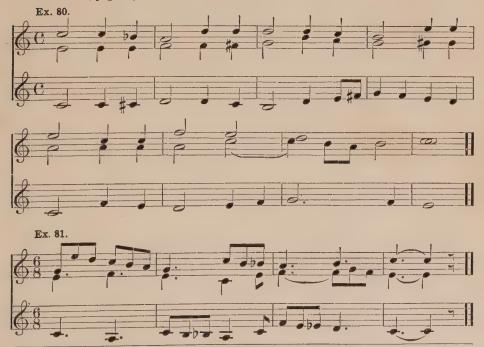


Ballad, a story told to music.



Study of Harmony.

⁻ Ch. Ser. G, page 17, Ex. 1 to 5.



The difference in pitch represented by two staff degrees is called an interval. The interval from one staff degree to the next up or down is called a step. The interval from one staff degree to any other not the next is called a skip.

I WILL EXTOL THEE.



Anthem, a vocal composition in the sacred style, set to words generally taken from the Bible.



Har. Fourth Reader.



Har. Fourth Reader.



The octave is a very important interval. The name is derived from the Latin octo, meaning eight. Each sharp or flat in the key signature affects all the octaves of the degree on which it is placed, thus:

is understood to mean

b.

Study of Harmony in Minor.

Ch. Ser. G, pages 11 and 23.

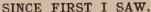


Are the exercises on this page founded on the major or the minor scale ? What chromatic tone occurs most frequently ?

p, piano, softly; mp, mezzo piano, moderately softly; pp, pianissimo, very softly; f, forte, strong; mf, mezzo forte, moderately strong; ff, fortissimo, very strong.

BLOW, BLOW, THOU WINTER WIND.







D.S., Dal segno, return to the point marked by the sign :S:, and repeat from there on. rf. rinforzando, increase the tone power.

* A syncopation is an interruption of the regular flow of the music produced by causing the accent to fall out of the regular order indicated by the meter signature.



Written Dictation.

The key is F. The signature is . Where is Do in this key? The meter is 34.

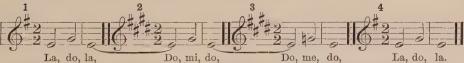
What must each measure contain in 3 meter? Where does the accent fall in 3 meter? The feature of this lesson is the following rhythm , which is taught by the contrast with The teacher should familiarize the ear with this rhythm by singing some exercises which represent it.



Intervals (Major and Minor Thirds).

Ch. Ser. G, page 19.

Compare La, Do, with Do, Mi, from the same pitch, thus: -

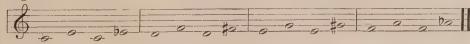


Compare similarly each third in the scale with La, Do, and Do, Me, and tell which are major and which minor.

Sing thirds, major and minor, in varying order and call upon the children to tell what they hear. Thus: -



If major and minor thirds are sung from the same pitch, the difference is marked; thus, sing:-



Study of Rhythm.



The rhythmic and chromatic teaching of this section is fully presented and explained in Chart Series G. The teacher should open each lesson with a study of the chart exercises which illustrate the difficulty about to be taken up.

* Three beats to a measure.

Study in Rhythm.



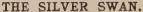
When several notes are to be sung to one word or syllable, the notes are united by a slur, thus:

ROSE! WHAT DOST THOU HEAR?

Ch. Ser. G, page 11. FELICIA HEMANS.











Study in Harmony.

Ch. Ser. G, page 17.

Ex. 101.





It has been found that all objects which emit sound are in a state of motion. This motion is called vibration. As the rapidity of the vibration increases, the pitch of the tone rises.

The scientist Helmholtz found by the use of fine instruments that fewer than sixteen vibrations a second produce no sound that the human ear can detect, and that from sixteen vibrations a second the tone steadily rises in pitch, until at thirty-eight thousand vibrations the tone is again inaudible to the average human ear, though certain animals have been found to hear sounds produced by a still higher number of vibrations per second.

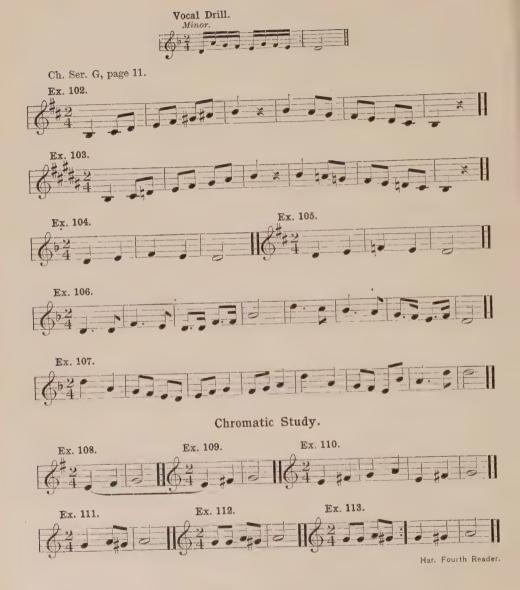
For the purposes of music the tones produced by not fewer than forty nor more than four thousand vibrations per second are employed,

LADYBIRD.



Har. Fourth Reader.

Minor Study.



Study in Harmony.



It has been ascertained by careful experiment just how many vibrations per second will produce each tone of the scale, and a rule has been found by which the vibrations for the other tones of the scale can be found from a given pitch.

Thus if we say that C is produced by a body vibrating at the rate of two hundred and fifty-six times a second, high C will be produced by just twice that number, or

five hundred and twelve vibrations.

ROCKABY, LULLABY.

(A Cradle Song.)





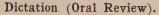
Har. Fourth Reader.

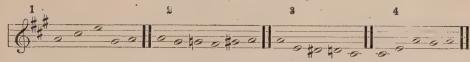


If we remember what we learned about the octave, we are able to understand why the natural is used in this case when we wish to make the staff degree represent a higher pitch sol, fi, sol.

Sol, fi, sol.

staff degree affected.

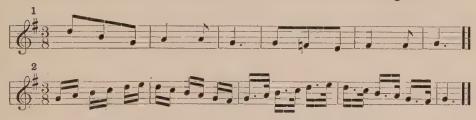




Written Dictation.

The key is G. The signature is Where is Do in this key? The meter is 3.

What must each measure contain in 3 meter? Where does the accent fall in 3 meter?



Intervals (Perfect and Augmented Fourths).

Ch. Ser. G, page 20.

Compare Do, Fa, with Fa, Ti, from the same pitch, thus:-



Compare similarly each fourth in the scale with Do, Fa, and find if possible the augmented fourth, and then sing the augmented fourth from each tone of the scale, and a perfect fourth, where the augumented fourth would naturally appear. See Chart G, page 20.

Note the tendency of the voice to progress to Do from Ti (Fa, Ti—Do). Note also the tendency to progress to Mi from Fa (Ti, Fa—Mi). This tendency to certain progressions or succession of tones in melodies is called voice leading. In good melodies the voice leading conforms to the natural tendency of harmonic movement.

Sing to the pupils repeatedly until the interval is instantly recognized, such combinations as the following:

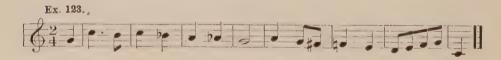


Note that the effect produced by combining these tones as in 3 is one of finish or ending, hence we may look for this interval at the close of a phrase.

The pitch of **D** will be found by multiplying the number of vibrations required for C by $\frac{9}{3}$. E will be found by multiplying the same number by $\frac{5}{4}$, F by $\frac{4}{3}$, G by $\frac{3}{2}$, A by $\frac{5}{3}$, B by $\frac{15}{8}$, and C by 2, as previously given.

Chromatic Study.

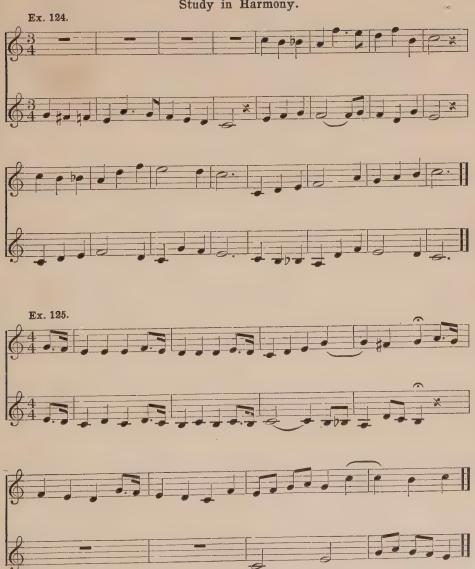




The first note of any scale is called the key note. The staff degree on which it occurs gives it its name. Thus a scale having its first note on the second line would be the key

If the staff degree on which the first, or key note, of the scale occurs bears a sharp or flat in the key signature, the fact is indicated by adding the word sharp or flat in giving the name of the key. Thus a scale beginning on B (third line) in this case would be the key of B flat.

Study in Harmony.



Har. Fourth Reader

ON THE SEA.



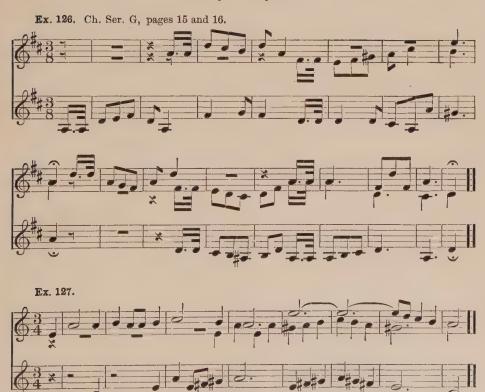


O FORM OF PUREST SPLENDOR.





Study of Rhythm.



Har. Fourth Reader.





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Har Fourth Reader.

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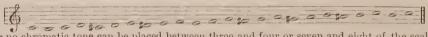
let







The interval from any tone of the scale to the next above or below is called a second; but if we examine this exercise we shall find that seconds are not all alike,



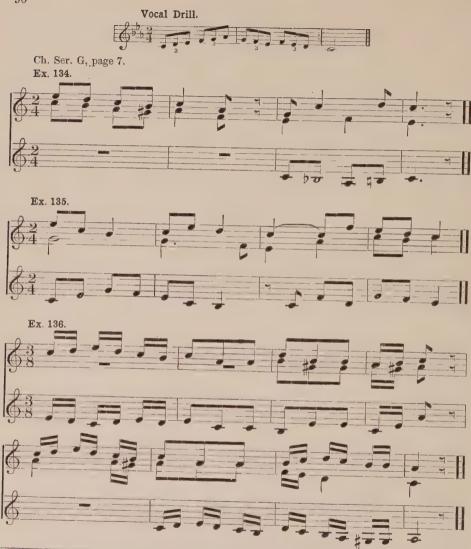
for no chromatic tone can be placed between three and four or seven and eight of the scale, or in other words, the staff degrees lettered E and F, and B and C, represent pitches nearer to-

gether than the others do.

If 256, the vibrations required for C, be multiplied by $\frac{9}{8}$ we have 288, the vibrations required for D. 288-256=32. If we multiply 256 by $\frac{9}{4}$ we have 320, the vibrations required for E, or 32 vibrations more than D. But multiplying 256 by $\frac{4}{3}$ we have $341\frac{1}{4}$, or the vibrations required to produce F, a difference of $21\frac{1}{2}$ vibrations, showing a lesser difference between E and F than is found between the other tones.

Study in Rhythm.





The seconds between C and D, and D and E, are called major or large seconds, while the seconds between E and F, and B and C, are called minor seconds.

EARLY SPRING.



When we begin our scale on Do we place the minor seconds between three and four (Mi, Fa) and seven and eight (Ti, Do) without any thought about it whatever, and the scale which we thus give is called the major scale on account of the arrangement of the seconds in it.

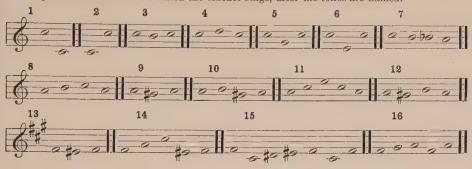






Dictation (Oral Review).

Pupils name the intervals which the teacher sings, after the tones are named.



Written Dictation.

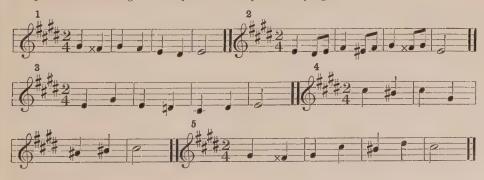
The character called the natural or cancel ($\mbox{\sc phi}$) is used to remove the effect of a sharp or flat that precedes it. If, for instance, we wish to remove the effect of a sharp, which causes the staff degree to represent a higher pitch, we apply a natural; thus restoring the degree to its natural condition. If we wish to represent a still higher pitch than a sharped staff degree indicates, a character known as a double sharp (\times) is used.

The following dictation exercises are intended to illustrate the principle. The key is E.

The signature is 2. The meter is 2. Te, or flat seven, is produced by placing a \$\pi\$ on

the staff degree which stands for Ti, or seven of the scale, thus:

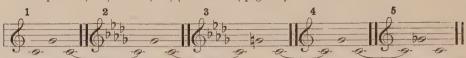
thus removes the effect of the \sharp in the signature. Ri or sharp two is indicated by the double sharp χ as this staff degree already bears a sharp in the key signature.



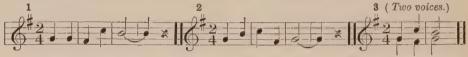
Har. Fourth Reader.

Intervals (Perfect and Diminished Fifths).

Compare Do, Sol, with Ti, Fa, (see chart G, page 21).



Compare similarly each fifth of the scale with Do, Sol. But one diminished fifth will be found. Its effect is so marked as to be unmistakable. Note the tendency of the voice to fall back on to Mi (Ti, Fa, Mi). Sing the interval in the opposite order and note the tendency of the voice to move from Ti to Do, (Fa, Ti, Do). This tendency of the melody to progress in certain directions must be regarded in original writing. When melodies conform well to these leadings, as they are called, the effect is very satisfactory to the trained ear. Sing to the pupils repeatedly until the effect is entirely familiar and can be quickly named.



The effect of close or ending produced by such combinations of tones as the above is called cadaence.

Variations in the minor scale are made by means of accidentals, and major scales may be modified by accidentals so that while Do continues to be the key tone, the effect of the minor scale is perfectly evident.

Rhythmic Study.



Taking the scale beginning on C, and considering C to be Do, descend to La, and taking that for the first note of the scale, sing to La, and note the effect.



The difference in these scales is due to the arrangement of the minor seconds in them. The second or La scale is called minor. Whenever the position of the minor seconds of a scale is changed, the effect is felt at once; and we usually recognize the change as being from major to minor, or minor to major, as the case may be.

WANDERING.

(Rhythmic Study.)

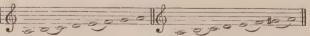


Har. Fourth Reader.

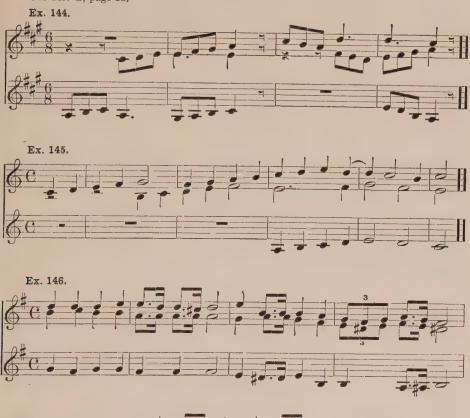


We found that in the normal minor scale a minor second occurs between two and three and between five and six (counting La as one of this scale). This arrangement of minor seconds is varied frequently, and another minor second produced. Thus the seventh tone of this scale is frequently indicated by an accidental so that a third minor second occurs between seven and eight.

Employing this tone increases still more the interval between Fa and the next tone above. This interval was already a major second. Now it is more than that. It is called an augmented second. This form of the scale is called the Harmonic Minor. It contains three minor seconds.



Ch. Ser. G, page 13.



Another variation in the minor scale is made by removing the minor second between five and six, and at the same time destroying the augmented second. The new tone is Fi.

HEAVENLY FATHER, HEAR OUR CRY.







Ch. Ser. G, page 14.





The effect of the melodic minor scale, page 102, can be easily produced by a slight change in the major. Thus, if we consider the note which is La of the key of C to be Do, we have the key of A.

By using a lower third tone we have precisely what was represented before without any key signature. Thus:

Both representations should be familiar to the pupil.



This scale is called the melodic minor.

It will be noticed that the sharps are not used in the descending scale; so that the melodic minor scale is really a combination of two scales.

The method for teaching this scale is fully illustrated elsewhere.

THE DEWDROPS GLEAM.



Vivace e leggiero, quickly and delicately; rit., ritardando, retarding the tempo gradually; a tempo, in the original speed, as in the beginning.





PRAISE THE LORD.



Dictation (Oral Review).

The pupils should not only give the names of the tones, but state whether the effect is major or minor, and name any interval which the teacher calls for; thus, in the first example the pupils should say not only "Do, Ti, Do," but also, "Minor second down and up."



Written Dictation.

If we wish to represent a higher pitch by a staff degree that bears a flat, the natural would be used, because it removes the effect of the flat and causes the degree to represent its natural or usual pitch; but if we wish to represent a lower pitch by a staff degree that already bears a flat, we use another flat. This sign is called the double flat (bb).

The following exercises are intended to illustrate this principle. The key is F. The signature is . The meter is 3. What must each measure contain in 3 meter? The \$\pi\$ on Fa removes the effect of the flat (b) in the signature, and produces Fi.



Intervals (the Remaining Intervals).

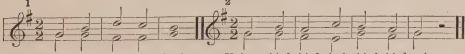
The interval of the sixth with chromatic modification is shown on Chart Ser. G, page 22. The third and sixth occur so frequently in two part exercises and songs that the children become very familiar with the effect produced on the ear, and it is only necessary to direct their attention to the matter to secure the result we desire.

Let two pupils sing very slowly and distinctly such an exercise as the following.

(1) Call upon the pupils to name each interval as it occurs.

(2) Sing the melody alone, and require the pupils to write it. When it is correctly written,

(3) Sing as a duet again, and add the lower part — naming the interval.
(4) Select similar exercises from the book and continue the practice.



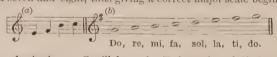
Unison, third, sixth, fifth, third.

Unison, third, third, sixth, third, third, unison.

After the interval is named, state whether it is major or minor, and compare it with the models previously given.



Note. The arrangement of minor seconds on the plain staff is shown as in (a) below; and if Do be on C these minor seconds are in the right place. But if Do be placed on G, for instance, we find that one of the minor seconds is out of place, as in (b) below. That is, it occurs between six and seven instead of between seven and eight. A sharp is therefore placed in the key signature, upon seven of this scale, or upon the staff degree lettered F. This sharp shows that that staff degree no longer represents its natural pitch but that it represents a pitch higher than before. This removes the minor second between six and seven, and at the same time makes one between seven and eight, thus giving a correct major scale beginning on G.



All major scales beginning on G will have the F sharped, and if the music is written on this scale the sharp will be placed as a key signature.

When, therefore, one sharp appears in the key signature we expect to find the scale beginning ou G.

A careful study of scales beginning on different staff degrees will show how many and what characters must be used in any key signature.

Study in Rhythm.



It sometimes occurs that in order to bring the minor seconds in the right places the staff degrees must be made to represent a lower than their natural pitch. This gives rise to the use of flats in the key signatures.

If we begin the scale on F, first space, we find that the minor seconds come thus:

The first one is between four and five, instead of being between three and four. By making the third line of the staff represent a lower pitch we bring the minor second between three and four, and at the same time produce a major second between four and five. This restores the proper succession of tones for the major scale. The change is shown by placing a flat on the third line, thus:

THE LITTLE SCREECH OWL.



fp, forte piano, strong, softly; this indicates that the tone is to be taken strong at first, then diminished in power to piano.



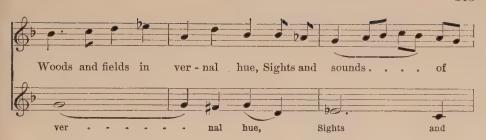
The F clef, so called because it shows the place of F. The sign is a modified Gothic F.

The letters on the F clef are shown here:



A SONG OF SUMMER.







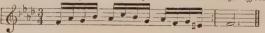




Study in Rhythm.

Vocal Drill.

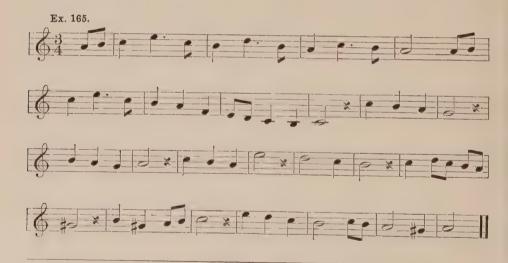
Sing also in F major, contrasting the minor and major effects.



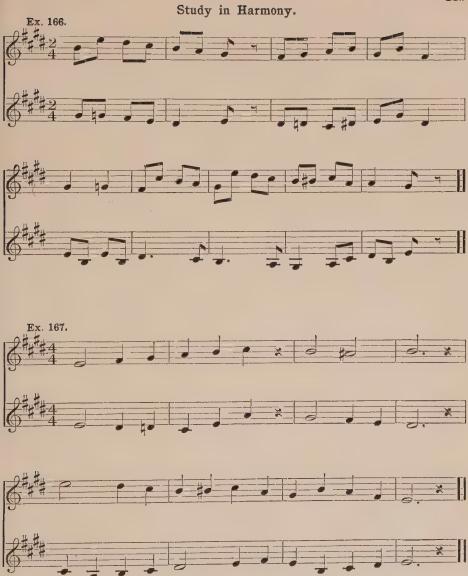
Ch. Ser. G, page 15.

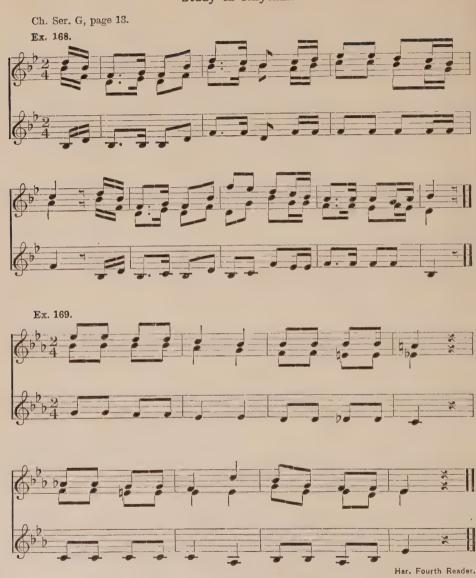
Ex. 164.





It must be remembered that all major scales contain two minor seconds, and that these occur between three and four (Mi, Fa) and seven and eight (Ti, Do). We should also remember that the staff degrees represent pitches which can be varied only by accidentals or by the key signature.





AUGUST.



Har. Fourth Reader.

BATTLE PRAYER.

F. H. HIMMEL (1765-1814).

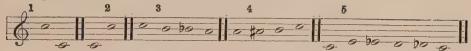


Lento, slow.

In the representation of intervals upon the staff the name of the interval corresponds to the number of staff degrees embraced by the notes, counting the degrees upon which the notes are placed. Thus from Do to Mi is a third, and Mi is represented on the third staff degree from Do. Or if we consider the notes in reverse order, Do is on the third staff degree from Mi.

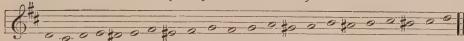
Dictation (Oral Review).

Pupils name the tones and also all intervals called for.



Written Dictation; Review of Seconds.

(Analysis of the Scale.)



If we examine this exercise carefully, and sing it many times, we learn that no chromatic tone can be placed between Mi and Fa or between Ti and Do, but that such tones may occur between all of the other tones.

This teaches us that while the seconds of the scale all look alike upon the staff, in reality two of them differ from the rest, in sound.



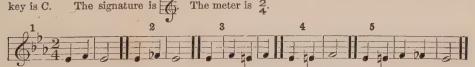
These smaller seconds are called Minor Seconds. (Minor means smaller.) The other

seconds are called Major Seconds. (Major means larger.)

We see that each major second may be divided; that is, it admits a tone not so high as one and higher than the other of the two tones that constitute it. Thus between Sol and Fa comes Fi.

But Sol, Fi and Do, Ti sound alike, and as Do, Ti is a minor second, so Sol, Fi must be.

The following dictation exercises are intended to illustrate major and minor seconds. The



Give similar exercises from different scale degrees. Note the difference in representation when ascending by minor seconds and when descending by the same intervals.

Triads.

Sing each triad in the following exercise. Note what a triad is, and discover to the pupils by actual ear test that there are three varieties of triads possible in the scale.



Study of Rhythm.

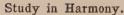




Two notes occupying the same staff degree are said to represent a prime, though in reality there is no interval.

We have already studied seconds, and we found that they are of two kinds,—major and minor,—and that the diatonic major scale contains five major and two minor seconds. By a careful study of Chart Series G, page 18, the difference in effect between major and minor seconds can be clearly established.







Seconds continued. — We find, however, that a major second may become augmented by raising or lowering the pitches of one or both of the staff degrees which represent it. Thus Sol, Fa represents a major second; but if Sol be raised, as shown below, we have an augmented second. This is the characteristic interval of the harmonic minor scale and is considered on pages 11 and 18 of Chart Series G.





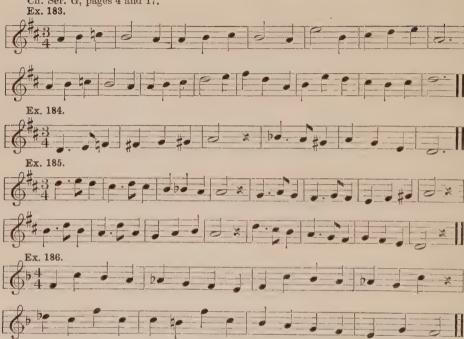


Study of Chromatics.



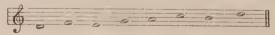


Ch. Ser. G, pages 4 and 17.

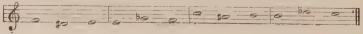


The diatonic scale, as we have already learned, presents two kinds of thirds, the major and the minor. If, however, one of these tones composing a minor third should be brought still nearer the other by an accidental, we have a still smaller third, known as a diminished third.

The diminished third will evidently occur in those places only in the scale where the minor thirds regularly exist. Re, Fa; Mi, Sol; La, Do; and Ti, Re, represent the minor thirds.



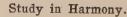
Diminished thirds, therefore, are most likely to be represented thus: —

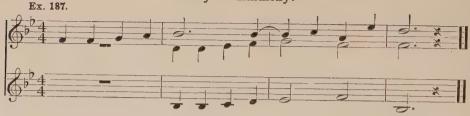


THE KINDLY STARS ARE PEEPING.



Har. Fourth Reader.

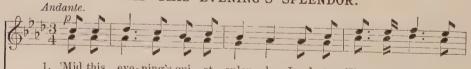




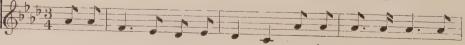




'MID THIS EVENING'S SPLENDOR.



- 1. 'Mid this eve-ning's qui et splen dor, Lord, to Thee my thanks I
- 2. Fa-ther, gen-'rous was Thy giv-ing, Peace of spir-it, joy in
- 3. Have I, from my du ty stray ing, Erred, Thy pre cepts dis o -





Har. Fourth Reader.

Vocal Drill.



Fourths embrace four staff degrees, but they vary somewhat in the number of minor seconds which they contain.

The fourth from Do to Fa contains one minor second and two major seconds. (Do, Re, major, Re, Mi, major, Mi, Fa, minor.) This is called a perfect fourth.

But the fourth from Fa to Ti contains three major seconds, and is larger than the perfect fourth. It is therefore called the augmented fourth.

The effect of the augmented fourth on the ear is so striking that very little practice enables us to distinguish it whenever given, and it is so important in modulation, that it should be very carefully learned. See Ch. Ser. G, page 21.



The fourth from Re to Sol is equal to two major and one minor second, and the fourth from Mi to La is equal to the same. These are, therefore, also perfect fourths.

When Fa, Ti is sung, the voice inclines to pass at once to Do, while if the reverse is sung, Ti, Fa, the voice tends to pass to Mi. See Chart Ser. G, page 20.



Clefs are signs used to indicate the pitch assigned to the staff degrees. The clef may also indicate the voice for which the part is intended.

Three clefs are in common use. They are the G clef, indicating the part to be sung by soprano or unchanged voices; the F clef, indicating the part for changed voices; and the C clef, which indicates that the part is to be sung an octave below where it is written and by tenor voices.

Note. The tenor part is frequently written on a staff bearing the G clef. In such cases the part is designated by the word *tenor*, and is to be sung an octave below where it is written.

As all musical notation is relative, a change in the clef adds no difficulty for the singer. By this we mean that, since the position of Do (the key tone in the major) is always indicated by the key signature, the last sharp being on seven, and the last flat on four of the scale, it is equally easy for all singers to sing all parts, and sopranos should be as well able to sing the bass as to sing the melody, and contrariwise it is just as easy for bass singers to sing the melody as it is to sing the bass.

A difficulty arises in part music, however, if the melody is sung by persons having bass voices, as it gives two melodies an octave apart and destroys the harmony. Similarly in the same kind of music, if persons with soprano voices sing the bass, tones occasionally rise above the melody and completely destroy it. Illustration,—(a) shows the relation of tones when the lower part is sung by basses alone; (b) shows the relation of tones when the lower part is sung by basses and sopranos together.



In introducing the Bass clef, we have selected exercises which are so written that the part for changed voices may be sung by sopranos without destroying the melody, as no tone in the bass, even if raised an octave will rise above the soprano part.



Har. Fourth Reader.

COME, BROTHERS, TUNE THE LAY.



Har. Fourth Reader.

har-mo -ny!

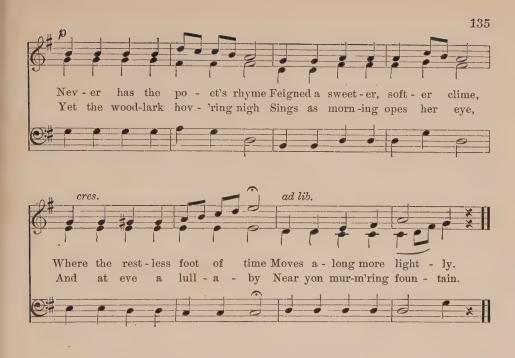


Ad lib., ad libitum, at one's pleasure, as one wishes.

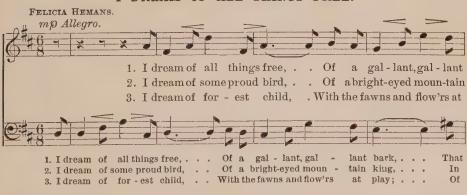
Har. Fourth Reader.

YE WHO SHUN THE HAUNTS OF CARE.





I DREAM OF ALL THINGS FREE.



Allegro, lightly and quickly.



HOLY, HOLY, HOLY!





THE WORLD'S MUSIC.



Har, Fourth Reader.



PART II.

PATRIOTIC AND DEVOTIONAL SONGS.

AMERICA.

S. F. SMITH. HENRY CAREY (?).



- 1. My coun-try! 'tis of thee, Sweet land of lib er-ty,
- 2. My na tive coun try, thee— Land of the no ble free—
- 3. Let mu sic swell the breeze, And ring from all the trees, 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,



Of thee I sing;
Thy name I love;
Sweet free-dom's song;
To Thee we sing;

Land where my fa - thers died! Land of the I love thy rocks and rills, Thy woods and Let mor - tal tongues a - wake; Let all that Long may our land be bright With free-dom's



Pil-grim's pride! From ev - 'ry tem - pled hills; My heart with breathe par-take; Let rocks their ho - ly light; Pro - tect us moun-tain side Let free-dom ring.
rap-ture thrills Like that a - bove.
si-lence break, The sound pro-long.
by Thy might, Great God, our King.

BLESSED ARE THE MERCIFUL.

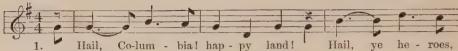


ONWARD, CHRISTIAN SOLDIERS.



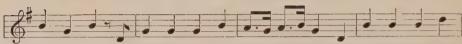
JOSEPH HOPKINSON.



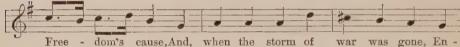


2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -

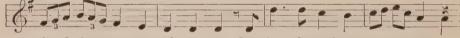
3. Sound, sound the trump of fame, Let Wash - ing - 4. Be - hold the chief, who now com-mands, Once more to serve his



heav'n-born band! Who fought and bled in fend your shore; Let no rude foe with im - pious hand, Let no rude foe with ton's great name Ring thro' the world with loud applause! Ring thro' the world with country stands; The rock on which the storm will beat! The rock on which the

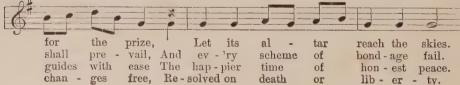


im - pious hand, In - vade the shrine where sa - cred lies Of loud ap - plause! Let ev - 'ry clime, to Free - dom dear, storm will beat! But armed in vir - tue, firm and true, His



joyed the peace your val - or won. Let in - de-pend-ence be our boast, toil and blood the well-earn'd prize. While of-f'ring peace, sincere and just, In Lis - ten with a joy - ful ear; With e - qual skill, with steady power, He hopes are fixed on heav'n and you. When hope was sink-ing in dis-may, When



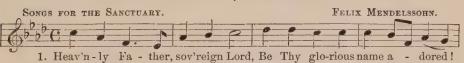




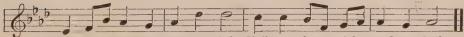




HEAVENLY FATHER, SOVEREIGN LORD.



- 2. Though un-wor thy, Lord, Thine ear Deign our hum-ble songs to hear;
- 3. While on earth or-dained to stay, Guide our foot-steps in Thy wa
- 4. Then with an gel harps a gain We will wake a no bler strain;



Lord, Thy mer-cies nev-er fail; Hail, ce-les-tial good-ness, hail.

Pur-er praise we hope to bring When a - round Thy throne we sing.

Till we come to dwell with Thee, Till we all Thy glo-ry see.

There, in joy-ful songs of praise, Our tri-um-phant voi-ces raise.





proud-ly we hailed at the twilight's last gleam-ing? Whose stripes and bright foe's haughty host in dread si-lence re-pos-es, What's that which the hav-oe of war and the bat-tle's con-fu-sion, A home and a tween their lov'd home and the war's des-o-la-tion, Blest with vic-t'ry and



stars thro' the per - il - ous fight, O'er the ram-parts we watched, were so breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half concoun - try they'd leave us no more? Their blood has washed out their foul peace, may the Heav'n-rescued land Praise the Pow'r that hath made and pre-

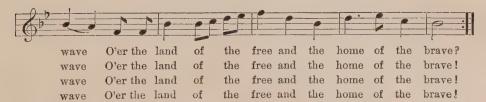


gal - lant - ly stream - ing. And the rock - ets' red glare, the bombs ceals, half dis - clos - es? Now it catch - es the gleam the foot - steps' pol - lu - tion. No ref - uge could save . . served us a na - tion. Then con - quer we must, when our



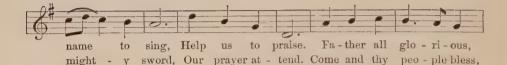
burst-ing in air, Gave proof thro' the night that our flag was still there. morning's first beam, In full glo - ry re - flect - ed, now shines in the stream. hire-ling and slave From the ter - ror of flight or the gloom of the grave. cause it is just, And this be our mot - to, "In God is our trust."

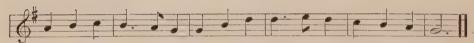




COME, THOU ALMIGHTY KING.

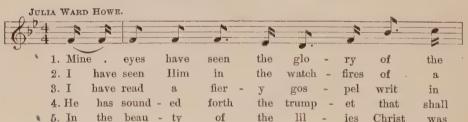






O'er all vic - to - ri-ous, Come and reign o - ver us, An - cient of days. And give Thy word suc-cess; Spir - it of ho - li - ness, On us de - scend.

BATTLE HYMN OF THE REPUBLIC.



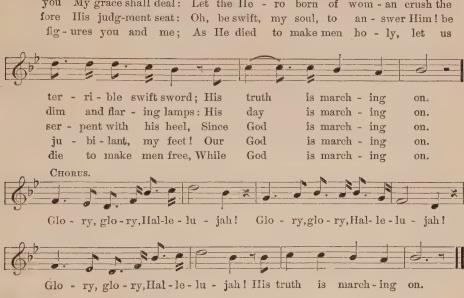


com - ing of the Lord; He is tramp-ling out hun - dred cir-cling camps; They have build - ed Him burnished rows of steel: "As ye deal with My nev - er call re-treat; He is sift - ing out born a-cross the sea, With a glo - ry in

the vint - age where the an al - tar in the con-tem-ners, so with the hearts of men be-His bos - om that trans-



grapes of wrath are stored; He hath loosed the fate - ful light - ning of even - ing dews and damps; I can read His right - eous sen - tence by the you My grace shall deal: Let the IIe - ro born of wom - an crush the

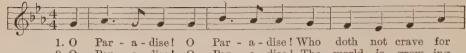


Har. Fourth Reader.

O PARADISE.

FREDERICK W. FABER.

JOSEPH BARNBY.



- 2. O Par a dise! O Par a dise! The world is grow-ing
- 3. O Par a dise! O Par a dise! Where fore doth death de 4. O Par - a - dise! O Par - a - dise! I want to sin no



rest? Who would not seek the hap - py land, Where they that loved are old; Who would not be at rest and free, Where love is nev - er lay? Bright death, that is the wel-come dawn Of our e - ter - nal more; I want to be as pure on earth As on thy spot-less





light, All rap-ture thro' and thro', In God's most ho -ly sight. A-MEN.

JERUSALEM THE GOLDEN.

BERNARD OF CLUNY.

ALEXANDER EWING.



- 1. Je ru sa lem the gold en, With milk and hon ey blest: 2. They stand, those halls of Zi - on, All ju - bi - lant with song,
- 3. There is the throne of Da vid, And there, from care re-leased,



Be - neath thy con-tem-pla-tion, Sink heart and voice op-pressed. And bright with many an an - gel And all the mar-tyr throng. The song of them that tri-umph, The shout of them that feast.



I know not, oh, I know not, What joys a - wait me there; The Prince is ev - er in them, The day - light is se - rene; And they who with their Lead - er Have con-quered in the fight,



What ra - dian - cy of glo - ry, What light be - yond com-pare.

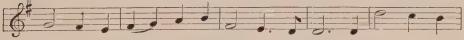
The pas - tures of the bless - ed Are decked in glo - rious sheen.

For - ev - er and for - ev - er Are clad in robes of white.

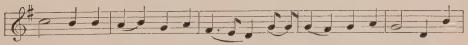
PORTUGUESE HYMN.



- 1. The Lord is my shep-herd, no want shall I know; I
- 2. Let good ness and mer cy, my boun ti ful God, Still



feed in green pas - tures; safe fold - ed I rest; IIe lead - eth my fol - low my steps till I meet Thee a - bove; I seek by the



soul where the still wa-ters flow, . . Re - stores me when wand'ring, re-path which my fore - fa-thers trod, . . Thro'the land of their so-journ, Thy



deems when op-press'd, Re - stores me when wand'ring, redeems when oppressed. king-dom of love, Thro' the land of their so - journ, Thy kingdom of love.

COLUMBIA, THE GEM OF THE OCEAN.



MARCH OF THE MEN OF HARLECH.



PRAISE THE LORD.

Bishop Richard Mant.

Joseph Haydn.

- 1. Praise the Lord! ye heav'ns, a dore Him, Praise Him, an-gels in the
- 2. Praise the Lord, for He is glo-rious; Nev-er shall His prom-ise



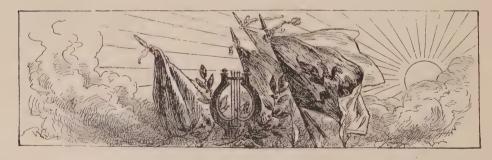
height; Sun and moon, re-joice be-fore Him; Praise IIim, all ye stars of fail; God hath made His saints vic-to-rious, Sin and death shall not pre-



light! Praise the Lord, for He hath spo-ken; Worlds his mighty voice o-beyed. vail. Praise the God of our sal - va-tion, Hosts on high, His pow'r pro-claim;

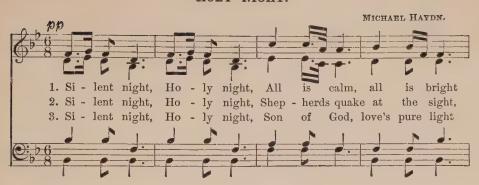


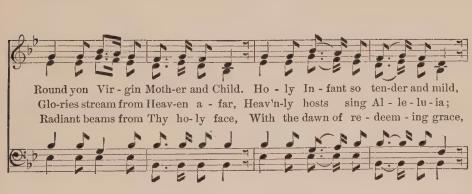
Laws which nev - er shall be bro - ken, For their guid - ance He hath made. Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.

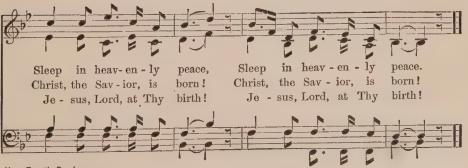


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HOLY NIGHT.







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